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in this regard is, that the M. H. G. sounds are not treated systematically and independently of the New High German. Instead of this we have chapter III on the relation of M. H. G. sounds to the N. H. G., treated particularly with a view to the wants of the general reader and the gymnasium student. Chapter IV on 'lautwechsel' is admirable. It emphasizes analogy in the development of sounds and forms, and treats scientifically of 'umlaut,' 'ablaut,' the relation between *e* and *i*, *o* and *u*, 'grammatische wechsel,' assimilation and gemination. For the student of comparative grammar the references to the latest investigations might be more numerous. The distinction between the infinitive in *-an* and the gerund in *-en* (§ 145) needs an explanation or a reference, say to Kögel, Keronisches Glossar, p. 145-6, and to our modern so-called 'present participle' in 'ein zu liebendes Kind.' The relation between *o* and *u* is not made very clear in § 38. He says 'die nächste Grundlage ist immer *u* und *o* daraus abgeleitet.' Is every *o* 'brechung' of *u*? Why not give the double origin of *o-u* which he alludes to? That of *e-i* is given. The ablaut is treated in certain series called 'ablaufsreihen,' six in number. They run parallel with Braune's in his Gothic grammar. They are the very latest results, which, let us hope, will not prove mere speculations to be set aside in the next number of Paul and Braune's *Beiträge. Nasalis* and *liquida sonans*, which play an important rôle in the establishment of these ablaut-series, have just been formidably attacked in the 'Beiträge,' vol. VIII, 1, by Kögel, who had once accepted them.

The dialectic variations have been collected in one chapter, where they cannot confuse the beginner. The pronunciation received thorough treatment in § 6. We must remark again, as we did with regard to Braune's 'gotische grammatik,' upon the nearly total lack of anything like syntax or function or use of forms. Just in these the beginner finds great difficulties, because in a very short time the M. H. G. forms and spelling will be familiar to him. In this respect Weinhold's grammar is far superior. I refer to § 165-172 on the uses of the adjective declensions, to § 129-133 on the compound tenses.

Weinhold's grammar is a new edition of the short grammar in his reader (Wien, 1875), which is brought up to the standard of his large grammar (Paderborn, 1877). Weinhold is more conservative than the 'junggrammatiker' Paul, Braune, Sievers, and does not venture to embody the latest theories of the double or triple Indo-European *a*-series in a text-book. He still retains the *a*, *i*, *u* ablaut series, and does not go beyond the splitting of primitive *a* into European *e* and *o*. Of 100 pages only 33 are devoted to a very systematic and clear phonology, that does not start with N. H. G. sounds.

Grundriss der neuisländischen Grammatik von WILLIAM H. CARPENTER.
Leipzig, 1881.

This is the first systematic grammar of modern Icelandic. A few treatises and occasional statements in grammars of Old Norse and in dictionaries were the only sources of information. Even this grammar the author intends as a pendant to Wimmer's 'Oldnordisk Formlära,' upon which it is based. § 1-6, treating of the letters and their pronunciation, would have been more serviceable had they been based upon the analysis of Icelandic sounds given in

Sweet's 'Handbook of Phonetics' (Oxford, 1877). As Mr. Sweet's study of Icelandic pronunciation was made ten years before publishing the 'Handbook,' without an opportunity of revising it, Mr. Carpenter, if he is phonetist enough, during his six months' residence in Iceland could have verified and corrected Sweet's account. Then we should have had another living language scientifically transcribed.

The vocabulary and reading matter (16 pages of prose) are very carelessly made up. Finnur Jónsson in a very severe review in the 'Literaturblatt für germanische und romanische Philologie,' Febr. 1881, has counted 37 words in the reading which are not in the vocabulary, and a number of wrong forms and incorrect translations. Of course such carelessness is inexcusable and prejudicial to the rest of the work. And yet Jónsson's criticism of the grammar proper seems to me a little too severe and ungracious, if not spiteful. Jónsson says, for instance, if it had not been for Mr. Olsen's assistance the serious errors would have been more numerous. Now this is an ungracious remark, as Mr. Carpenter gives full acknowledgment of his great indebtedness to Mr. Olsen. The spelling of *e* and *je* is a matter of unsettled authority. There are other points of unsettled usage on which Mr. Jónsson is altogether too positive. Certain forms in § 36 *hellirs, hellirar, hellirum*, Jónsson claims should not have been admitted to the paradigms, 'obschon sie bisweilen in der Rede vorkommen.' This latter clause is suspicious. They do occur in the spoken language, it seems. Suppose Olsen and Arnason pronounced them classical enough, is not their word as good as Jónsson's? Everything that is printed is not classical or good usage. Suppose a foreigner should imitate Mr. Jónsson's German and write 'ohne den Beistand des Herrn Björn Olsens,' would he not offend against good usage? Mr. Carpenter's work is not for Icelandic what Mr. Sweet's 'Sounds and Forms of spoken Swedish' is for Swedish, but before we consider Jónsson's attacks as unanswerable, we should like to hear from Mr. Carpenter and his 'gewährsmänner.'

H. C. G. B.

The English Poets. Edited by T. H. WARD. Vol. III. Addison to Blake. Vol. IV. Wordsworth to Sydney Dobell. London and New York: Macmillan & Co., 1880. Baltimore: Cushings & Bailey. (\$1.75 per vol.)

This series, which commended itself at once by plan and execution to universal acceptance, is now complete. 'Wordsworth to Sydney Dobell' has suggested to more than one reviewer the notion of an anticlimax. 'Addison to Blake' would have been an impossibility twenty years ago. I quarrel with neither collocation. The poets have been assigned to scholars who are in many cases, I might say in most, not only special students of their authors, but men whom every one would recognize as eminently fit by temperament and original production for the appreciation of what was best in them. That this congeniality has its drawbacks is evident enough. There is danger of understanding too much. There is danger on the other hand of esoteric faultfinding, the tone which one expert is apt to assume towards another, so that an ordinary reader becomes a little rebellious at last, from the feeling that he has no rights as against such masters. If one man were passing judgment on all these poets,